

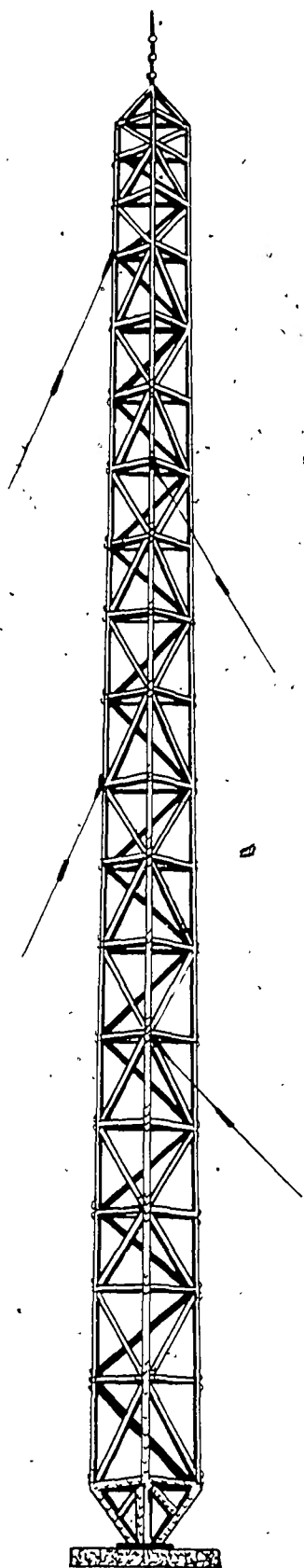
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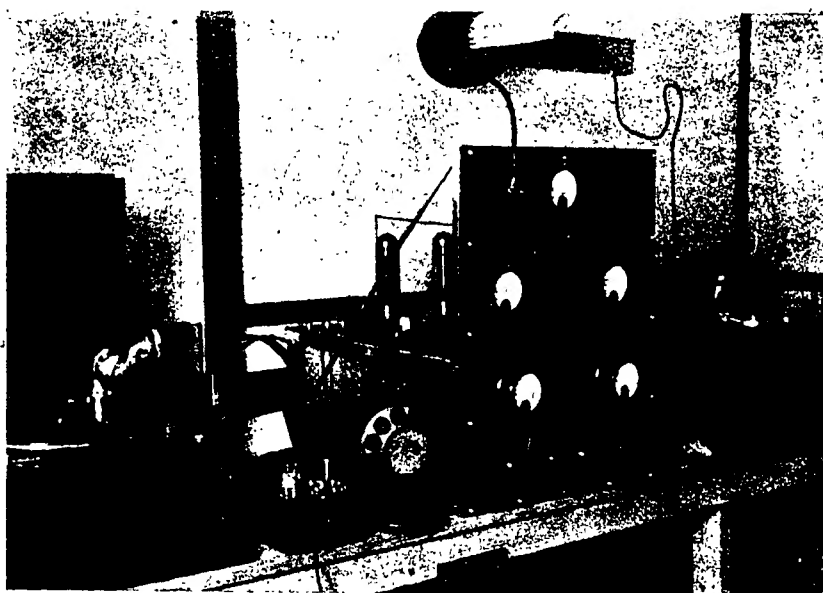
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CFQC

SASKATOON



STUDIO "A", CFQC



CFQC 50 WATT TRANSMITTER 1923

A BRAINWAVE

A young man, wearing a neatly pressed grey suit and carrying a brown brief case, walked briskly through the open door of the Electric Shop Limited, 144 Second Avenue North, Saskatoon. He stopped at the small wooden counter, cleared his throat, adjusted his blue tie and waited.

Two men were conferring in a tiny office to the left of the counter. One of them looked up and then called out: "Come in". The young man smiled and replied: "Thank you". He removed his hat revealing a head of flaming red hair and hurried to the office. As he entered he half bowed and introduced himself as a salesman for an Eastern Canadian company which manufactured radio receiving equipment. He told the two men, David Frankling Streb, President of the Electric Shop and Adelbert Arthur Murphy, Secretary-Treasurer, that he recognized them from pictures he had seen. The trio exchanged pleasantries. For the next hour the salesman spouted, in an almost unending stream, the virtues of his products. His techniques were as fiery as his hair. He wanted to sell the Electric Shop a big batch of crystal sets, headphones and other receiving apparatus. The year was 1922.

Although he made an attractive offer, his mission failed. And yet his visit was not without significance for it started a chain of events that led to the establishment of Saskatoon's first radio station.

The salesman's offer was rejected because Messrs. Streb and Murphy were not convinced that the receiving sets would be marketable. The only broadcasting stations that the sets could pick up were those within a comparatively small radius of the spot where the sets were located. Northern and Central Saskatchewan had no radio station. Consequently, the Electric Shop officials concluded, the equipment would be of no more value in Saskatoon and district than a dance pavilion in the middle of a desert.

They reflected and a brainwave came. Suppose, they said, that Saskatoon had a radio station. Then there would be a brisk market for receiving sets and the Electric Shop's business might boom. But, and this was the sticker, who would build a broadcasting outlet? Radio was an infant industry. It was hardly beyond the stage of its birth cry and there weren't many people who were willing to wager that it was a sound field in which to invest. So, if Saskatoon were

to get a radio station somebody would have to stick out his financial neck and run the risk of having it chopped off.

Messrs. Streb and Murphy checked the limited resources of the company which they owned. Getting the Electric Shop started had not been as simple as serving at a strawberry social and they hesitated before taking another gamble. In the end the old maxim—nothing ventured, nothing gained—prevailed. They decided to take a perilous monetary plunge by building a radio station in Saskatoon. Secrecy shrouded their decision, but speed characterized their course of action.

FRUITFUL TRIP

A few days later Mr. Murphy, an electrical engineering graduate of Queen's and McGill Universities, bought a train ticket to Calgary. While his trip was described simply as "company business", it turned out to be the most significant step in the embryonic stage of Saskatoon's radio development.

In the foothills city there lived a W. W. Grant, who operated CFCN and who had learned the fundamentals of broadcasting while in the army. It was to him that Mr. Murphy went to seek help.

Less than twenty-four hours after his arrival in Calgary, the secretary-treasurer of the Electric Shop sent a wire to his partner in Saskatoon. Never a man to waste words, he said briefly: "Satisfactory deal made." Beaming broadly on his return, he explained that Mr. Grant had agreed to build and install a fifty watt transmitter.

Saskatoon was to have a radio station! But there was no fluffy fanfare and no barrels of ballyhoo. Instead, preparations went ahead quietly.

WEIRD CONTRAPTIONS

A small frame building on a lot at 1323 Osler Street, was pressed into service. Two sixty foot telephone poles were set up nearby. Between their tops were strung four copper wires, separated by a wooden spreader. Lower down five copper wires were strung in the same fashion. The two sets of wire looked something like glorified versions of multi-strand clothes-lines. A big box, hauled to the Osler Street site on a dray, almost smothered by "Handle with care" signs, and lifted as carefully as if it contained delicate chinaware, was taken into the building.

By this time the curiosity of the neighborhood had been aroused, and passers-by kept gathering in little clumps like



CFQC TRANSMITTER HOUSE AND TOWERS 1923

people congregate at the scene of an accident. They asked: "What's happening here? What are those contraptions for?"

And then the news began to get around. The frame building was a transmitter house; the top set of wires was an aerial, the tension of which was adjusted by a pulley device; the bottom set of wires was a counterpoise which served as a ground system; and the box had held the transmitter. Compared to present day transmitters it was a pee wee for its width was only a foot and a half and its height about two feet.

Those who had obtained receiving sets got itchy fingers. They could hardly wait for the station's debut so that they could clamp on their earphones, bend over their crystal sets like a scientist bends over a microscope, and listen to a local broadcast. They speculated about the sounds they would hear and the sensations they would experience. Crystal set listening in those days thrilled adults as much as new toys delight a child on Christmas morning.

SASKATOON'S FIRST RADIO OUTLET

The official opening took place on a sultry summer afternoon. The date was July 18, 1923. The station's call letters were CFQC. It was a memorable day and was the topic of conversation for weeks afterward. Saskatoon had a radio voice,—a voice which was to be a credit not only to its founders but to the city and district as a whole. It also was a voice which was to set a pattern for service and carve an enviable record for keeping abreast of the latest advances.

The transmitter house was more than just a transmitter building. It was the whole radio station. There was no such thing as a line for remote broadcasting and all the programs originated at the transmitter. The records revolved on an ordinary gramophone and it was not unusual to hear the gramophone being wound up while a program was in progress. The winding up noise was accompanied by an apology from the announcer. The music was picked up by a carbon microphone and fed into the transmitting equipment. Quite often the carbon in the microphone packed and this interfered with the quality of the programs. Sometimes it was necessary to shut the station down for a minute or so, shake the microphone vigorously to unpack the carbon and then resume broadcasting. The most effective but not the speediest way to solve the problem was to take the microphone apart and replace the packed carbon with fresh granules. The early era microphones were short on sensitivity and to have his voice reproduced

reasonably well the announcer frequently found it necessary to resort to auctioneering tactics. He spoke as loudly as he could. CFQC even built a loudspeaker type box to aid in amplification and placed the microphone at the tapered end. Artists spoke or sang into the large open end of the box.

EARLY PROGRAMS

CFQC operated for about one hour and a half around noon and for an hour early in the evening. On Sunday evenings, sermons were broadcast direct from the transmitter by the Knox United Church Minister—Reverend Doctor Wiley Clarke. He was the first clergyman to be heard over the radio in Saskatoon. One of the first vocalists to broadcast in Saskatoon was Madamé G. E. T. Sherry. She often appeared during Dr. Clarke's radio services and rendered hymns.

A feature show was the reading of bedtime stories for children. Other features were the broadcasting of news and grain prices. Mr. Streb was in charge of programs and Fred Senior handled the mechanical operations.

Among fan mail received during the first twelve months of broadcasting was a letter from Hawaii which proved that the fifty watt voice of Saskatoon had soared over the Canadian Rockies and passed over at least part of the Pacific. The letter had been written by a ham operator in Honolulu who had heard CFQC's signal and a special program for hams. His comments were framed and hung in a conspicuous place.

A man who became wrapped up in the swaddling clothes stage of the broadcasting business in Saskatoon and helped guide CFQC as it blossomed into maturity was Stan Clifton. He was hired in 1924 and worked faithfully for the station until his death in 1944. Stan was a four-in-one individual who announced, produced programs, operated controls, and took care of technical chores. His pleasing voice became a familiar one in hundreds of homes. When listeners visited CFQC they invariably asked: "Where is Stan Clifton?" On meeting him they found that he was quiet and unassuming. But he had a quick wit and a ready smile. A native of Wanstead, Essex, Stan was born in 1883. In the very early days of radio it was not uncommon to see Stan announcing in an unperturbed way while he bent over the equipment with a screwdriver in his hand to remedy technical troubles.

A second station, CHUC, stepped onto the Saskatoon broadcasting stage in the spring of 1924. It was licensed in the name of the International Bible Students of Canada and

was located at the corner of Avenue D and 36th Street West. This fifty watt outlet also had a flat top aerial and the transmitter towers were about sixty feet high. Religious programs on behalf of the Jehovah's Witnesses were featured. George P. Naish was one of the men who played a prominent part in CHUC's programming.

REMOTE BROADCASTING BEGINS

A successful experiment by CFQC in the spring of 1925 was heralded as a landmark in the history of local radio station development. Days of careful planning and checking preceded the project. It took the form of a remote broadcast from Third Avenue United Church,—the first remote broadcast ever attempted in Saskatoon. No one would claim that the project was perfect because it wasn't. Several times telephone conversations cut in on the broadcast and nearly drowned it out. Other disturbances—although not distracting—were due to the dialing of telephone numbers during the broadcast. The numbers which caused interference were those that were linked up with the Third Avenue telephone loop. The experiment was watched with interest and widely acclaimed. Observers agreed that the city's pioneer radio outlet had scored again in the relentless and painstaking march toward better broadcasting. The success of the remote broadcast paved the way for more broadcasts of the same kind and also led to the establishment of the first studio at the home of Mr. Streb at 418 Ninth Street. The announcing was done when no street cars were passing.

In the fall of 1925 a third radio station—CJWC—with a power of two hundred watts was established in Saskatoon by the Wheaton Electric Company. September 28th was the opening date and it was marked by a broadcast from the King George Hotel. The transmitter was set up at the corner of Avenue A and 33rd Street. The aerial was called a cage type and old bicycle rims were employed to keep the wires separated. The eighty foot towers were built of two by two's and lath. Carl O'Brien was CJWC's first permanent transmitter operator. Martha Bowes assisted in arranging programs. She also had the distinction of being Saskatoon's first female announcer.

CFQC's first downtown studio—about twelve feet long and the same width—was opened on the second floor of the Bottomley Block on Second Avenue. Acoustic boards were lacking. The only sound improvement feature consisted of

curtains draped over the walls which helped reduce reverberation. Next to the studio were some living quarters. Frequently the unscheduled noise from children's games, their crying, the clanging of milk bottles and other doses of hallway discord could be heard in the background when the station was on the air.

FIVE-FOLD POWER INCREASE

Observance of CFQC's second anniversary was celebrated in a fitting fashion. The station's power was boosted five fold which automatically assured Saskatoon and district listeners of better reception. With a power of two hundred and fifty watts CFQC could claim greater coverage. The increase in wattage, the acquisition of a downtown studio and the originating of Saskatoon's first remote broadcast,—all in the relatively short space of twelve months—left the year 1925 labelled as an important one in the life of CFQC.

Even though Saskatoon had three radio stations, listeners could not switch from one station to another at any particular period. When one station was on the air the other two had to be silent. The reason for this was that all three stations were operating on the same frequency or wave length. In other words, each station came in on the same spot on the radio dial. This problem was met by mutual agreement among the station owners in consultation with the first federal government radio inspector in Saskatoon and district—J. Macklem, a lawyer. The inspector assigned each station a daily broadcast period. The best listening hours of the day were split three ways. When one station signed off another one began broadcasting. And when the latter had completed its allocated period and ceased broadcasting the third station took over. Usually the stations phoned each other when they were about to start or sign off broadcasting. Occasionally mix-ups occurred. On the morning of February 21st, 1926 one station got on the air two minutes sooner than scheduled due to an inaccurate studio clock. Its program splashed over the program of the station which had been on the air for nearly an hour. Listeners could not understand the weird sounds that ensued. However, the dial spreading was not without some merit. When one station broke down another station was able to lend a helping hand. For example, if transmitter trouble forced CJWC to leave the air all of its programs were relayed from the studio to the CFQC transmitter and broadcast from there.

A schedule of broadcasts for September 28th, 1925, shows how two of the three stations divided the air time in the

noon hour and evening slots. CJWC went on the air at 11.30 in the morning and continued broadcasting until 1 p.m. CFQC commenced its broadcasting for the day at 1 p.m. and left the air one hour later. CJWC signed on again at 5.30 p.m. and broadcast for thirty minutes. CFQC took over at 6 p.m. and did not sign off until 10 p.m. On Mondays, CJWC was allowed on the air from 7 p.m. until midnight.

Besides the call letters CFQC, CHUC and CJWC still another signal emanated from Saskatoon. The signal was '4BG' and it was sent out by the amateur broadcasting station run by Mr. Macklem—the federal radio inspector. It was believed to be the only amateur broadcasting station licensed to operate in Canada at that time.

'4BG' was located in Mr. Macklem's home at 1123 Avenue E North and broadcast on the same frequency as the other Saskatoon radio outlets. Hence, it was not on the air unless CFQC, CHUC and CJWC were silent. The radio inspector used the amateur station to broadcast statements about radio licenses. The effectiveness of this method of reaching the public was demonstrated by his sale of over seven thousand radio receiving licenses in 1925. He also announced urgent messages.

Mr. Macklem—a former pilot in the Flying Corps—opened his station shortly after CFQC was established. He was appointed radio inspector on a part-time basis in 1923 and '4BG' operated continuously until 1928 when Mr. Macklem found his radio inspection work was becoming too heavy. He resigned and a full time inspector was named. '4BG' was then dismantled.

For the greater part of the nineteen twenties, battery operated radios were all the rage in Saskatoon. But battery-less radios with electric current connections made an appearance in the city about 1927. An improved type of speaker came on the market at approximately the same time.

Radio parties ranked high on the agenda of entertainment in Saskatchewan. People were prepared to go for miles to hear a good broadcast.

Request programs to raise money for worthy projects were most successful. The Star-Phoenix Christmas Fund program was produced annually by CFQC with Cliff Jones as master of ceremonies and Stan Clifton in charge of the technical end. This show, with local artists performing, lasted until the early hours of the morning. Besides money and

clothing, preserves, farm produce and even livestock were shipped in for distribution to needy folk. One of the most amusing parcels contained a horse collar. It was sent as a personal gift to Mr. Jones.

Contributions to the Christmas Fund totalled thousands of dollars. The Saskatoon Star-Phoenix termed the Christmas Fund broadcasts the "most noteworthy of the fine contributions made by CFQC" in the realm of charitable work. The paper added: "this medium of appeal reached thousands bringing them enjoyable entertainment and they in turn responded generously." The broadcast was on the air some fifteen successive years.

Variety in programming was on the upswing. On September 23rd, 1926, a Saskatoon station announced the round-by-round results of the Jack Dempsey-Tunney fight. The results were received in the city by wire and then broadcast. When political candidates toured the country and election fever broke out the fledgling radio stations pitched in by allowing the candidates air time. Campaign speeches often were broadcast direct from the scene of the pre-election rallies. And candidates even seized the opportunity to get in a few final blasts by turning up at the transmitter on the night preceding the election. News and sports items from newspapers were read aloud and broadcast in the same form as they appeared in print. In the winter of 1925-26 speakers who broadcast over local stations included: Professors Baker, Champlin, Hardy, Harrington, Potts and Rayner. Their addresses were on farm subjects. To provide the best possible service farmers were asked to write in and seek advice. The University experts then broadcast replies to their enquiries.

Talks were given in aid of the Red Cross and the Boy Scouts. Stolen car and missing person announcements were aired for the police. Father Grant conducted a "Catholic Topics" broadcast. The Saskatoon Pipe Band was on the air January 4th, 1926. Two weeks later the Grace Church choir was heard in a remote broadcast. The Zenith Cafe brought in American guest orchestras and their performances were aired. Also, selections rendered by the Normal School Choir sailed into the ether.

NATION-WIDE HOOK-UP

A coast to coast broadcast took place on July 1st, 1927, and it was relayed to Saskatoon listeners. According to the Prime Minister "there had been nothing comparable to this

broadcast." "Never before", he added, "was a national program enjoyed by the citizens of any land over so vast an area." It was the Diamond Jubilee Broadcast. Addresses were delivered by the Prime Minister, the leader of the Opposition and others. The great Centenary Choir sang, Miss Margaret Anglin recited Bliss Carman's Dominion Day poem and Percival Price played the Carillon. And so it was that the first sounds of the new Carillon in the Peace Tower on Parliament Hill were heard across the nation.

Involved in the broadcast were transmitting circuits in various parts of the Dominion which were of markedly different standards and characteristics. Transpositions to cut down extraneous interference had to be effected. Every section of the telegraph and telephone lines had to be studied and suitable adjustments made to balance and harmonize the entire network. The Department of Marine and Fisheries, in issuing licenses for radio stations in 1927, reserved July 1st for the use of the Diamond Jubilee Broadcast Committee. The broadcast was a triumph of co-operation between the telephone and telegraph companies and the radio concerns as there was no such thing as a national broadcasting commission or corporation. Carl O'Brien said that the officials were so uncertain about the prospects of everything going smoothly on the day of the big event that each radio station was supplied in advance with a complete text of the speeches and a detailed account of the program. The stations were instructed to have their announcers read the speeches in the event of a breakdown in the coast to coast circuit. But this wasn't necessary. The only interruption was caused by a bad thunderstorm west of Toronto. It disrupted the transmission for fifteen minutes. That was the time it took to reroute the broadcast through Detroit.

AN IMPORTANT YEAR

1927 was a banner year for CFQC. The power was doubled, the transmitter was moved to a new location and an important addition was made to the staff. When CFQC stepped up to five hundred watts the listening audience grew by leaps and bounds. Further, the station's program schedule was broadened to take in more and better features. Hockey games were aired and chain broadcasts began to come through from Eastern Canada. CFQC commenced broadcasting in the morning as well as during the noon hour and evening.

The change in the transmitter's location followed an agreement between the Electric Shop Limited and the Saska-

toon Industrial Exhibition Limited. Two wooden aerial masts—each over one hundred feet high—were erected on the northeast corner of the Exhibition Grounds. The dimensions of the transmitter house were fifteen feet by twenty feet. It had windows in front of the operating room so that the public could view the equipment. The Exhibition Board requested that the color scheme of the transmitter house be green and white to correspond with other buildings on the grounds.

The new location of the transmitter turned out to be unfortunate. Canadian National Railway tracks were not far away. Some programs still originated at the transmitter and nearly everytime the microphone was opened the sounds of engines whistling and puffing and trains rumbling by went over the air. These sound effects were most unwelcome. As a result it was decided to move the transmitter buildings and towers to the northwest corner of the Exhibition Grounds: Mother Nature played havoc with one tower by blowing it down. But the damage was repaired.

In September, 1927, Miss Nan Marshall joined the staff of the Electric Shop Limited as accountant and office manager. She has served the station continuously since that time. Her faithfulness, conscientiousness and competence have been an integral cog in the station's growth.

CHUC dropped out of the Saskatoon broadcasting scene in 1928. The International Bible Students' station was then operating on a power of two hundred and fifty watts. There were persistent rumors that the station was forced to close down because of the nature and extent of its religious broadcasts. However, Mr. Naish said that the federal government refused to renew CHUC's license on the grounds that there were too many stations in Saskatoon.

The CFQC staff said goodbye to the Bottomley Block in the spring of the same year. The studio was moved to the present location—216 First Avenue North—when the Electric Shop Limited took over the one story brick building at that address. Acoustic boards were used on the walls and ceiling and rugs were placed on the floor of the main studio. Its dimensions were twenty-three feet by sixteen feet. The height was about eight feet. A smaller studio also was constructed. It was about four feet long and approximately the same width. This studio was dubbed the "sweat box,"—an expressive but accurate appellation. Night after night Stan

Clifton sat down in the sweat box to sign off CFQC. His sign off became almost an institution. In a simple but pleasing manner he used to murmur: "Goodnight and pleasant dreams."

In addition to a change in location, Messrs. Streb and Murphy effected a change in the scope of their business in 1928. For eight years they had operated under the name of the Electric Shop Limited. But when they transferred their stock and equipment to 216 First Avenue North they expanded their enterprise. Their retail concern became known as the "Streb and Murphy Electric Company Limited." Furthermore, they established a wholesale business. It was called the "Electric Shop Wholesale Supplies Limited."

The call letters CJWC passed out of the Saskatoon radio picture on July 1st, 1928. They were replaced by the signal —CJHS. The new signal came into being when J. H. Speers and Company bought CJWC. The CJHS studio was in the Heintzman building.

CFQC chalked up another first in the broadcasting field on December 19th, 1928. A "family party" broadcast was conducted. Instrumental selections were supplied by Guy Watkins and his Art Harmony Seven,—an orchestra which CFQC helped put on the musical map. Persons at country points were able to call CFQC by long distance. Their conversations with announcer Cliff Jones were broadcast by means of a device which the telephone company rigged up in the studio. Some of the persons performed by phone either in the form of singing, reciting poems, delivering monologues or telling jokes. So far as was known no other radio station in Western Canada had ever attempted anything similar to the family party program.

SELLING POWER RECOGNIZED

There was a time when no charge was made for radio advertising. Often companies which were able to get suitable artists to perform over the air were given the chance to plug their products free of charge in between selections. And representatives of the companies frequently did the announcing. But this practice became less and less prevalent as radio progressed. The growing power of radio to do a really effective selling job paved the way for setting radio advertising rates. Further, radio station expenditures were climbing and revenue had to be found as a counterbalance. A few firms began paying for their announcements in the winter of 1928-29. This new appreciation of the ability of radio advertising to stimu-

ate and encourage the flow of goods and services marked the beginning of modern commercial radio or, as some prefer to say, modern community radio. The first local advertising contract which CFQC signed was with Tucker and Bate. Other early local advertisers were the O.K. Economy Stores and Quaker Oats. The first national concerns to sign advertising contracts with CFQC were the Eveready Battery Company, Neilson Chocolates, Imperial Tobacco and Imperial Oil. Their contracts were made in 1929.

The turning point in the tide of Saskatoon's radio station development took place the same year. The city still had two broadcasting outlets—CFQC powered at five hundred watts and CJHS powered at two hundred and fifty watts. And both continued to operate on the same frequency or wave length—nine hundred and ten kilocycles. When one station was on the air, the other had to be silent. As more programs became available and as more advertising contracts cropped up, the broadcasting horizon clouded. It simply was not convenient for the local stations to keep going off the air to let the other one on. Mr. Murphy approached J. H. Speers and began negotiations to buy CJHS which was then operating under the name of Radio Service Limited. The negotiations proceeded smoothly and a deal was reached. A contract—by which CFQC bought out CJHS—was signed on October 5th, 1929. Saskatoon, the city which four years earlier had three firms running radio stations, now had just one company in the broadcasting business. The importance of uniting Saskatoon's radio resources was to become increasingly apparent in the years that lay ahead.

Even before Mr. Murphy opened the discussions which led to the purchase of CJHS there were ominous rumblings in the background. Rumors persisted that the Dominion government planned to nationalize the broadcasting industry. But this did not deter Mr. Murphy. He was convinced that private enterprise could run radio stations successfully and to the satisfaction of the communities they served. He also believed that radio broadcasting was just beginning to roll and that it had a future. Despite the talk of nationalization he plunged even deeper into the broadcasting business by buying CJHS. Although there was risk at every turn, he was willing to take a chance and in so doing stake his financial future on it.

Both CFQC and CJHS were operated as separate stations until the fall of 1930. By that time all the contract obligations

of CJHS had been met. The CJHS transmitter was dismantled and its studios in the Heintzman building were vacated. From then on CFQC did all the broadcasting in Saskatoon.

The year 1929 also saw the end of an interesting sidelight in the broadcasting saga. When radios were novelties and opportunities to hear programs were relative rarities the Canadian National Railways introduced a service which was entertaining but unique. Radio sets were installed in the observation cars of the transcontinental trains in 1926 and passengers were able to listen to special programs when approaching the larger cities. The C.N.R. arranged to have its special programs from Saskatoon broadcast through the facilities of CFQC. However, the CFQC call letters were not given. C.N.R. shows were broadcast only when the call letters CNRS were used. (The S stood for Saskatoon; the meaning of the other call letters is obvious). The railway paid CFQC for producing and broadcasting the feature programs. When the radio station was advised that a transcontinental was within about thirty miles of the city it signed off as CFQC and immediately returned to the air as CNRS.

In July, 1929, CNRS was on the air every afternoon from 2.30 to 3.30 with a musical program. CFQC broadcast for fifty hours that week. It began its Sunday broadcasting by carrying a church service from 11 a.m. to 12.45 p.m. The station did not return to the air until 6.50 Sunday evening and signed off at 8.30 p.m. Each day, Monday through Saturday, CFQC broadcast from 8.00 to 10.20 in the morning and from 1 to 2.30 in the afternoon. On Monday, Wednesday, Thursday and Friday nights the station operated from 7.30 until midnight. On Tuesday and Saturday evenings it was only on the air from 6.30 to 8.30. The programs carried that month fell into three main categories: Markets, News and Musical.

Saskatoon and district listeners heard the voice of King George the Fifth early in 1930 and the voice of His Royal Highness Edward, Prince of Wales (now the Duke of Windsor) a year later. These were the first public broadcasts beamed from Britain to Canada. The King spoke to the Empire on the occasion of the Naval Disarmament Conference. His son addressed the Commonwealth when the liner "Empress of Britain" was being launched at Glasgow. CFQC introduced the broadcasts direct from the British Isles by saying: "Stand by for England." The voices of members of the Royal House-

hold made the minds of thousands of Canadians of British ancestry throb with vivid memories of their native land. Radio was able to take a bow for offering to the public a new and realistic link with the heart of the Commonwealth.

THUG THROWS BOLT

The most dramatic incident in Saskatoon's radio history occurred on March 31st, 1931. It was so dramatic that CFQC was mentioned in the London Daily Mirror, the Sunday Express and the Chicago Herald. Geoffrey Bartlett was alone at the transmitter in the Exhibition Grounds. A car had been stolen and at the request of the City Police he broadcast a description of it. Shortly after his police message had been given, the normally serene surroundings were shattered by the crashing of glass, a startled cry and the dull thud of a heavy object. A twelve inch steel bolt had been hurled through the window of the transmitter house. Bartlett's head was narrowly missed. He was on the air at the time. There had been no sound of anyone approaching the transmitter and he was taken by surprise. As soon as he realized what had happened he shouted into the microphone: "Quick, call the police." The urgency of his appeal and the crash and thud which had preceded it provided an entirely unrehearsed but thrill packed episode. The mysterious assailant never was apprehended. It was thought that the bolt hurler probably was the car thief or an accomplice who had been alarmed when CFQC broadcast the description of the stolen vehicle. Bartlett had served as operator on a mystery ship in the British Navy during the first world war. But this was the first time his head had been the target of a big bolt.

Reaction to CFQC announcements and programs only came once in the form of bolt tossing. But reaction in the form of verbal bouquets was voiced on many occasions. CFQC was so popular in 1939 that it was awarded the Radio Digest Cup. A year later the Radio Digest Plaque was presented to Guy Watkin's Orchestra. A listener's poll had voted his aggregation the best radio orchestra. Mr. Watkins won this distinction with his broadcasts over Saskatoon's station.

The Saskatoon Star-Phoenix had an early morning news broadcast over CFQC. This half hour show was on the air for several years. The items were selected at random and read in a very informal way, punctuated by the rustling of paper as the pages were turned. Sometimes amateur talent and recordings filled in while the announcer caught his breath. One

morning the announcer whistled so profusely as he read the news that friends wondered what was up. He admitted wryly that he had slept in and in his hurry to get to work had forgotten his false teeth.

A descriptive ad lib broadcast from a Crossley plane circling the city in the early morning was heard over CFQC in 1931. It was the first broadcast of its kind in Saskatoon and perhaps in the province. Dan Worden—a well known newsman—was the commentator.

A. A. MURPHY BECOMES SOLE OWNER

A very important change in the management of CFQC took place in February, 1932. Messrs. Streb and Murphy agreed to split their business interests. Mr. Streb was declared sole owner of the Streb and Murphy Electric Company. And Mr. Murphy took over the other half of their holdings—The Electric Shop Wholesale Supplies Limited. The highlight of the deal from the standpoint of Saskatoon's radio history was the termination of Mr. Streb's interests in CFQC. Mr. Murphy bought the entire radio station business and has capably directed its destinies single-handed ever since in his capacity as President and General Manager. He later changed the name of his wholesale house from the Electric Shop Wholesale Supplies Limited to A. A. Murphy and Sons Limited. CFQC also has been operated by the company "A. A. Murphy and Sons Limited." The sons section of the company's name refers to William Adelbert (Bill) and Harold Ormond (Ormie) Murphy.

Lyn Hoskins joined the staff of CFQC as chief transmitter operator in 1931. A year later he received a terrific shock—an electrical shock. One night at sign-off time a defect developed in the rheostat of the generator. The generator produced fifteen hundred volts and when Mr. Hoskins put his hand on it to shut it down the machine's entire output passed through his body and burned his hands. Lyn was lucky in one sense for the heavy charge lifted him off his feet and hurled him against the wall. If he had not been able to break contact he might have been killed.

Trouble with the flat top aerial was experienced each winter. Sleet storms and heavy hoar frost weighed down the aerial wires. This strained the pulley attached ropes which were used to govern the tension of the wires. The ropes would break occasionally and the ice coated aerial wires would

come crashing down. It was no fun climbing up the one hundred foot wooden transmitter towers in winter weather to reset the flat top aerial.

Saturday night originations of dance music from Convocation Hall at the University of Saskatchewan started in 1932. The names and addresses of students at the shindigs were announced.

SIGNIFICANT STRIDES

1934 was a year of particularly important progress. Four sizeable and significant strides were made by CFQC. The station's power was doubled, a new transmitter was installed, the transmitter tower nosed an additional seventy-five feet skywards and the frequency was changed.

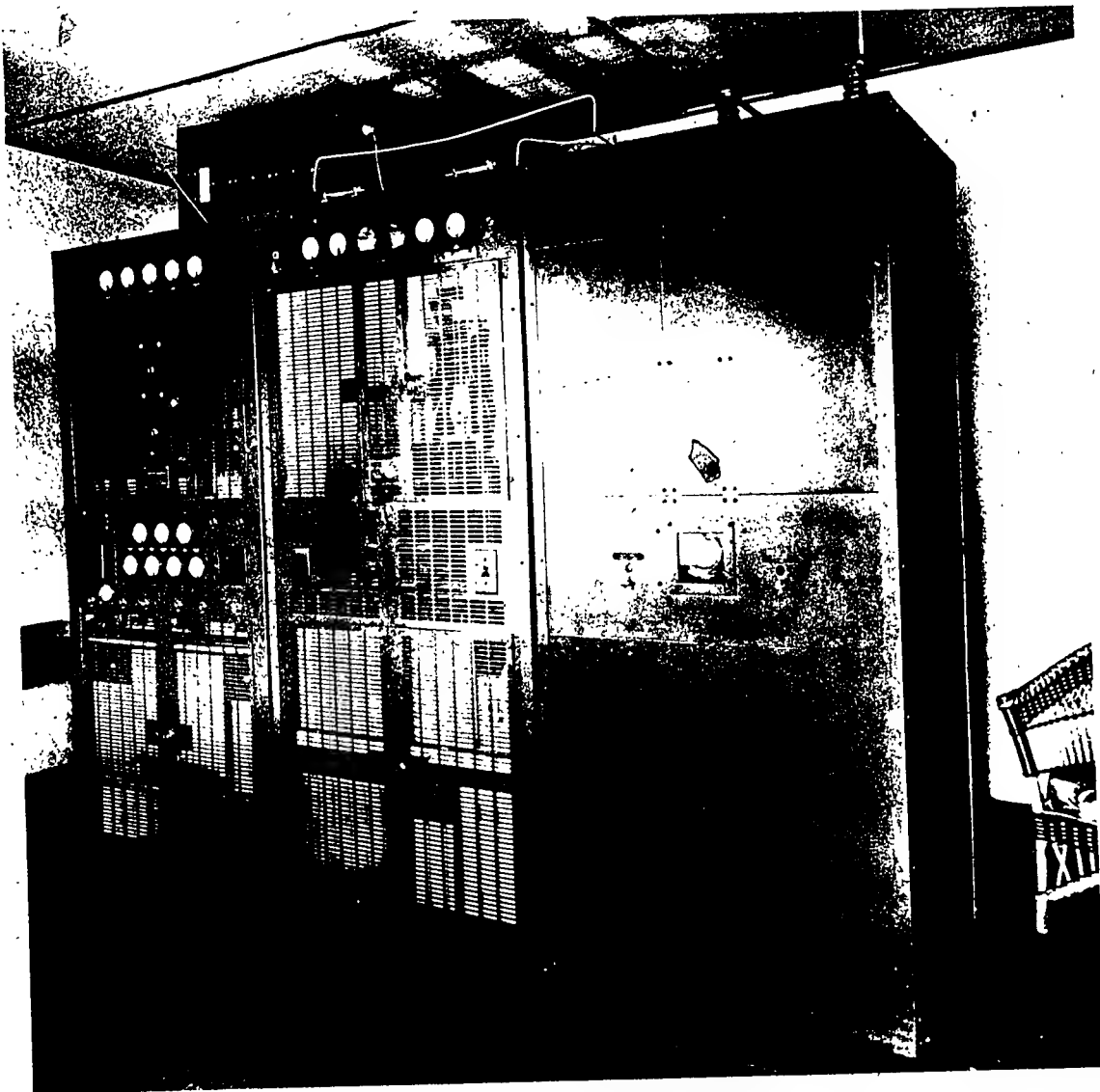
By advancing to one thousand watts the "Voice of the Hub City" automatically increased its coverage. Listeners in eastern Alberta and western Manitoba found that they were able to pick up programs from Saskatoon. Saskatchewan listeners were pleased with the improved reception.

The official opening of the one thousand watt transmitter took place on September 5th. Three special programs marking the big event originated in Saskatoon and were carried by the Canadian Radio Commission. At 6 p.m. "Harmony Highway" hit the airwaves. The show featured a male quartet and piano duet directed by Mrs. F. B. Morrison. One hour later—"Old Time Frolic"—under the direction of Art McEwing was broadcast from Saskatoon. Mr. McEwing and his "Farmer Fiddlers" were favorites for years not only in CFQC's listening territory but also in the vast expanse served by the Radio Commission. The third program celebrating the inauguration of the one thousand watt transmitter was arranged by the Young Men's Section of the Board of Trade and was held in Third Avenue United Church at 9.30 p.m. Half of the one hour Y.M.B.T. show was heard on the western network. Among the performers were: the Saskatoon Light Infantry Band, the Kinsmen Club Chorus, pianists Evelyn Eby and Reginald Bedford, soloists Bert Daykin and Barbara Button and organist George Peaker. The master of ceremonies was Harold Winterburn. The fact that three special programs were broadcast pointed up the important role that CFQC was playing in the life of the community and the general appreciation of the station's status.

The one thousand watt transmitter was bought from the Canadian Marconi Company. For the first time CFQC's fre-



CFQC TRANSMITTER BUILDING 1934



CFQC 1000 WATT TRANSMITTER 1934

quency was crystal controlled. The crystals were encased in gold. The equipment met all the requirements laid down in the federal government's broadcasting act. The new transmitter was a far cry from the facilities that CFQC used in its infancy. It was about six and one half feet high, nine feet long and three feet deep.

FLAT TOP AERIAL DISCARDED

The flat top aerial was scrapped when the station's power was stepped up to one thousand watts. Also discarded were the counterpoise and one of the aerial masts. The other wooden tower boasted a superstructure. A steel addition to the tower gave CFQC an aerial mast that nosed one hundred and seventy-five feet skywards. A six wire cage type aerial was strung from the top of the tower to the roof of the transmitter house. A ground wire system was employed by the station as a replacement for the counterpoise. The ground wires stretched for over eleven hundred feet. They were buried about eighteen inches in earth which was maintained in a moist condition by water passed through tile ducts.

CFQC's new equipment cost approximately thirty-five thousand dollars. Considerable risk was involved in the expenditure. Mr. Murphy could not look forward to any smoother sailing in 1934 than in 1929. The federal government reportedly was continuing to give consideration to the proposed taking over of independently owned stations. But, as was the case five years earlier, Mr. Murphy was willing to take a chance—even though he knew the future was full of uncertainty.

The Saskatoon Star-Phoenix devoted more than two full pages in the September 4th, 1934, issue to a description of the station's new equipment, reports on CFQC's growth and pictures of the staff, the main studio and the transmitter. According to the paper, the equipment was "the most up-to-date obtainable". The Star had words of praise for CFQC's managing director. It said: "Mr. Murphy has nursed the station from a baby of fifty watts and has endeavored to keep pace with progress in radio engineering."

While the official opening did not take place until the evening of September 5th, CFQC actually began using its one thousand watt transmitter at ten minutes to eight that morning. The following was the program schedule for the day:

7.50—Market Quotation Service

- 8.00—Guy Watkins and his orchestra—Special Opening Program
- 9.00—Hour Variety Program—Local Talent
- 10.00—Lake of the Woods Milling Company
- 10.15—Piano Moods—Ken McLeod
- 10.30—Rex Battle and his Concert Orchestra from Toronto
- 11.00—Studio.
- 11.25—Cockshutt Plow Company
- 11.30—Vogel's Furniture
- 11.40—Market Quotations
- 11.50—W. W. Forsyth
- 12.00—McGowans
- 12.15—Harold Parr
- 12.30—John East Iron Works
- 12.45—Big 22—Vida Guthrie
- 1.00—Jarvis Marmalade
- 1.15—Bishop's Beauty Parlor—Art McEwing
- 1.30—Yaeger Fur Company
- 1.45—Studio Programs
- 3.30—Art McEwing and his Haybalers
- 4.00—Studio Programs
- 5.30—Sparton Program
- 6.00—Harmony Highway (C.R.C.)
- 6.30—Adilman's
- 6.45—Arthur Rose—Bedford and Eby
- 7.00—Oldtime Frolic
- 7.30—Concert Recital from Quebec
- 8.00—George Olsen's Orchestra from Detroit
- 8.30—Canadian Press News Bulletin and Weather Forecast from Toronto
- 9.00—Great Western Furniture—Chorus and Male Quartette
- 9.15—Quaker Oats—Rhythm Girls
- 9.30—Young Men's Board of Trade (C.R.C.)
- 10.00—Official Opening
- 10.30—Imperial Tobacco Company—Guy Watkins
- 11.00—Marconi—String Orchestra
- 11.30—Studio Windup of First Official Day of Broadcast on 1000 Watts

On the official opening day, CFQC announced what was called a "New Deal" for advertisers. According to the announcement: "Among the influential mediums of advertising today, radio stands out because of its broad appeal to every member

of the family. Radio Station CFQC thoroughly covers the homes of Northern Saskatchewan and is therefore a logical medium for you to use to reach the customers in this field. The Grain Belt Network, of which Radio Station CFQC is a member, has established a permanent audience through consistent high standard programs, and because it gives you the lowest per capita coverage cost of any radio station hook-up in Canada it is a medium which should be used by every concern doing business in this area."

The stepping up of CFQC's power to one thousand watts and the taking over of a new frequency occurred simultaneously. The Saskatoon station operated at a frequency of 840 kilocycles from September 5, 1934, to April 1, 1938. CFQC had been on four other frequencies previous to 1934. Up until 1932 it was heard at 910 on the dial. Then it moved to 540 where it remained for only a short period. The next spot was 890. Following this a frequency of 1230 was assigned by the federal government. The switch to 840 kilocycles in 1934 drew editorial comment from the Star-Phoenix. In the words of the local paper: "It is unfortunate that the opening day of CFQC's fine new station should also mark the station's change to a new wave length. Beginning September 1st, the Canadian Radio Commission announced several changes in station localities on the dial and Saskatoon was included in this move. No blame—the Star continued—can be attached to the station as the Commission is entirely responsible. Within only ten kilocycles of KOA, Denver, no radio set here is sufficiently selective to tune out CFQC to bring in the American station. Not only that but on many sets both WENR, Chicago, and WCCO, Minneapolis, will be eliminated."

Members of the CFQC staff in 1934 were eight in number. A. A. Murphy was president and managing director. Miss Nan Marshall was accountant. The posts of program director and engineer were filled by Stan Clifton. Alan Young was assistant to Mr. Clifton. R. E. Anderson and Ralph Streb handled sales. Lyn Hoskins was in charge of the transmitter. Late in the year Cy Cairns was hired as pianist, part-time stenographer and continuity writer.

The walls and ceiling of the station's main studio were lined with acoustic celotex. Four thick rugs covered the floor. The furnishings consisted of a chesterfield, two chesterfield chairs, a grand piano and two floor lamps. The walls were adorned with pictures of numerous radio stars.

BROADCASTING HOURS EXTENDED

On October 1, 1934 CFQC expanded its program schedule. Up until that date the station had never broadcast more than about fifty hours per week. But the weekly total of broadcasts jumped to about seventy-five or eighty hours commencing October 1st. CFQC was on the air continuously from just before eight in the morning until two in the afternoon. After a three and a half hour break the station resumed broadcasting and remained on the air until 11 p.m.

A year later CFQC went one step further. It stayed on the air all afternoon and so offered programs continuously from early in the morning until late at night.

Unemployment was widespread in the 1930's and 1934 was no exception. A number of men in the Saskatoon area who were out of work had been housed at the Exhibition Grounds. One afternoon fifty of them suddenly scaled the fence surrounding the transmitter. R.C.M.P. officers gave chase on horseback. Both Stan Clifton and Lyn Hoskins were at the transmitter and heard the commotion. For a while they wondered if the radio station equipment would suffer. But nothing serious happened and within an hour or so order had been restored.

The staff of CFQC was augmented on March 1st, 1935, by the appointment of a man who was destined to climb quickly to the top—Vernon Dallin. He joined the staff as an announcer and control operator. He also looked after sales. Mr. Dallin was a former school teacher and an engineering graduate of the University of Saskatchewan. It was not long before he was promoted to the position of Commercial Manager.

A touch of femininity was added to CFQC in the summer of 1935. The station hired its first full time stenographer at that time. Before another twelve months had passed George A. "Pop" Jordan entered the sports department of CFQC.

The radio station encroached steadily on the section of the building occupied by the automotive and electrical wholesale. As CFQC's operations continued to develop vigorously more studio and office accommodation had to be found. Inch by inch the radio station gobbled up floor space. In the fall of 1936 part of the wholesale's wire room was converted into broadcasting quarters. Finally, in 1937 the entire A. A. Murphy

and Sons Limited showrooms were taken over for CFQC offices. Jack Wells, Allen Baker and Margaret Barton were new employees.

INNOVATIONS

From the day CFQC went on the air, recordings had been used as one source of the station's programs. Another source was live talent. The third source—but one which did not develop until the late twenties—was network shows. In the 1930's a fourth source of music and other entertainment features became available. Transcription libraries were placed on the market. In 1937 CFQC subscribed to the NBC Thesaurus Transcription Library. Saskatoon's radio voice was one of the first Western Canadian stations to secure a varied transcription service. The NBC Library included three thousand five hundred selections.

Another acquisition in 1937 was a direct wire Canadian Press news machine. The news was received in the CFQC offices on a narrow tape and had to be pasted on ordinary paper before it could be read smoothly. But no longer was it necessary to read news out of the local paper. CFQC bid "au revoir" to the era of rustling newspaper pages and to the very informal reading of news broadcasts.

1938 saw CFQC install a modern control console, an R.C.A. turntable and move to another spot on the dial. Previously the station had used a control console created by Stan Clifton. The new one had channels for four microphones, a channel for remote broadcasting and knobs for easily adjusting program levels. The R.C.A. turntable—the first of its kind in Western Canada—replaced a Clifton constructed model. The factory manufactured turntable was equipped with a diamond point pick-up. It could easily be adjusted to revolve at either thirty-three and one third revolutions per minute for transcriptions or seventy eight revolutions per minute for records. CFQC was licensed to operate on a frequency of 600 kilocycles commencing April 1st, 1938—a spot on the dial which it retained through the years and still possesses.

A survey conducted in 1938 indicated that for two years CFQC had been broadcasting more hockey games than any other Canadian radio station. The new Arena Rink in Saskatoon had admirable facilities for play by play hockey broadcasts.

PUBLIC SERVICES PRAISED

The public services being rendered by CFQC were the subject of an article in the October 15th, 1938, edition of the Saskatoon Star-Phoenix. It was pointed out in the Star that "the charitable work done by a radio station is often either not recognized or known or is quickly forgotten." The paper added that: "countless hours have been donated to charitable work." "This"—the Star continued—"has involved not only station time but also cost of operation, announcers' time and assistance and the work entailed in program arrangement."

TELETYPE INSTALLED

In 1939 British United Press began furnishing CFQC with world and domestic news. The latest model direct wire teletype relayed the news from the B.U.P. repeater office in Winnipeg. The items were typed out on a roll of paper eight inches in width which simplified the process of news preparation. Furthermore, the volume of news received daily was much greater than in the past. Interest in world news increased rapidly as international relations became more and more strained. Items of great significance were flashed to the CFQC newsroom from the far flung nerve centres of the globe. Saskatoon's radio station kept its listeners well posted on pre-war developments. Excellent coverage continued when the Nazi onslaught began in Europe and when the Second World War burst forth in full fury. The volume of news broadcasts by CFQC increased still further and newscasts were given top billing in the program schedule.

The creaking of old nails as they were pulled, the dropping of boards, the clank of steel girders as they were pounded into position, the sawing of lumber, the driving of new nails and the steady chug chug and churning of the cement mixer often were heard over CFQC in the summer and fall of 1940. These construction noises were not broadcast on purpose. On the contrary, everything possible was done to try to prevent them from providing an industrious but somewhat unpleasant series of sound effects for announcements, newscasts and addresses delivered in the studios. But the counter-measures were by no means completely successful. The construction noises were picked up accidentally while the A. A. Murphy and Sons Limited building sprouted a second story. It just seemed out of the question to plan on opening a microphone during the daytime and having complete silence. The staff worked under great difficulty. But the finished product was

more than worth all the inconvenience, In October of that year the new offices and studios on the second floor were occupied. They were nothing short of a dream. CFQC could point with pride to its artistic and spacious accommodation—for it was among Canadian radio's elite.

BEAUTIFUL AND SPACIOUS STUDIOS

CFQC's floor space totalled some seven thousand square feet. There were four studios—all of which were a constant inspiration to the staff and other talent. Studio A—equipped with two grand pianos—was forty feet long, twenty-eight feet wide and fourteen feet high. It had an audience capacity of two hundred. Visitors were greatly impressed with its size, its attractive and unique design, and its beautiful color scheme. The studio was finished in quiet shades of blue, green and terra cotta red. The acoustics were excellent. Studio A was one of the finest studios built for broadcast purposes in Canada. Studio B—equipped with one grand piano—was eighteen feet long, thirteen feet wide and ten feet high. Studio C—used for recording programs and giving auditions—was thirteen feet wide, thirteen feet long and ten feet high. Studio D—especially designed for one announcer—was five feet wide and about the same length. It was also ten feet high. There were two panes of glass in all the studio windows and the control room windows. The control room was thirteen feet long and the same width. From it the operator could give signals to artists in any of the studios without even moving away from the control panel. The layout made for utmost efficiency. All of the studios and the control room were air conditioned. The newsroom was twelve feet long and nine feet wide. There was a large record and transcription room, an office and workshop for the engineer, a lounge room for the announcers, a ladies' rest room and a reception room. The managing director, the manager, the advertising manager and the program director had private offices. Two large offices were set aside for the continuity department and the accountant's department. Sixteen phones connected the various offices. About one hundred feet of neon tubing light was used to light up the primrose and black vitrolite front of the building.

The new accommodation was officially opened on January 14th, 1941. There were many gasps of amazement and expressions of admiration as scores of guests saw, for the first time, what exquisite and large studios had been built and

what marvellous facilities CFQC had obtained: They were delighted that Mr. Murphy had shown so much confidence in Saskatoon and district. And they tingled with justifiable pride to think that they lived in a city that had a radio station which always kept in step with broadcasting progress. No other private radio station on the prairies had studio or office accommodation which could compare with CFQC. Doctor J. S. Thomson—president of the University of Saskatchewan and a director of the Canadian Broadcasting Corporation—presided at the official opening. The ceremony was carried by the C.B.C. On the occasion of the official opening, CFQC's daily program schedule was extended to seventeen hours.

TALL TOWER

While construction work was proceeding at a fast clip on the Murphy building in 1940, other activity was going on in the transmitter section of the Exhibition Grounds. An all-steel antenna was being assembled and hoisted in the direction of the clouds. The new transmitter tower was two hundred and five feet high—thirty feet higher than the wooden and steel mast which it replaced. The all steel structure began beaming CFQC programs in the winter of 1940-41. The transmitter tower was of the non-directional type which carried broadcasts with equal strength in all directions. Ten high powered red lights on the antenna served as beacons of warning to aircraft. The ground system consisted of one hundred and twenty radials of copper wire arranged like spokes in a wheel. Each radial was six hundred feet long. The wires were buried about twelve inches.

A new R.C.A. console was installed in the control room in the same year. It was streamlined and very much in keeping with the ultra-modern studios. The control panel had four microphone channels and two turntable channels. Two new turntables and a new recording machine were purchased. CFQC's music library had continued to grow. It contained twenty-five thousand recorded and transcribed selections. The new studios, the new transmitter tower and the other new equipment involved an expenditure of some ninety thousand dollars.

LOCAL NEWS SERVICE ESTABLISHED

An important innovation in public services performed by CFQC was set in motion in the first half of 1941. Mr. Murphy had carefully studied the question of Saskatoon and district news coverage. He concluded that reports of local happenings

should round out regular newscasts which at that time were loaded with war news. This would not only be a service to the community but would give the CFQC newscasts a flavor different to the average newscast and would attract more listeners. The managing director decided that the best way to accomplish this would be to hire someone who could edit the news received by teletype and also cover or report the most interesting developments in Saskatoon. The CFQC News Service was established when Mr. Murphy appointed a University of Saskatchewan graduate — Godfrey Hudson — as news editor.

A special edition of the Saskatoon Star-Phoenix was published on May 24th, 1941, commemorating the thirty-fifth anniversary of the city of Saskatoon. Among the stories in the special edition was a write-up on CFQC. The Star said that for two decades CFQC "has matched the progress of the radio industry itself." The paper added: "Today, CFQC may be said to have reached the prima donna class among Western radio stations." The Star went on to comment that "the new premises in which CFQC is housed constitute the most modern plant on the prairies." The paper noted that Mr. Murphy had been elected president of the Board of Trade. In the words of the Star-Phoenix this is "an added honor which is given to outstanding business men who have displayed an interest in the welfare of the city." The paper also pointed to the station's public services. It stated: "In the course of a year, CFQC donates many hours of radio time to community and welfare organizations. Service clubs, veterans' organization, the University of Saskatchewan and the Boards of Trade have found the station management generous in this respect, as have the various organizations engaged in war service work."

PIONEER PASSES AWAY

June 29th, 1944 was a dark day for CFQC. Stan Clifton passed away in the early hours of the morning after a sudden heart attack. He had played golf the preceding afternoon and had been packing and making other preparations for his annual vacation. Stan's death was a shock to the radio station's management and staff and to his host of friends. Countless listeners were sorry to hear of his demise. One of his closest associates said: "Stan Clifton was the finest fellow who ever lived and a wonderful chap to work with. He pioneered announcing and radio engineering for Saskatoon. He had a simple unaffected style in announcing and was beloved

throughout CFQC's territory. Stan had the true spirit of service to the public." Lyn Hoskins was appointed successor to Mr. Clifton.

AMATEUR SHOWS BEGIN

In the fall of 1944, CFQC carried its first amateur hour from a country point—Aberdeen. This broadcast opened a winter series of amateur hours arranged by the Saskatoon Branch of the Associated Canadian Travellers and made possible through the donation of air time by the local radio station. Wilf Gilbey—CFQC's newly appointed program director—was master of ceremonies. He had joined the staff as an announcer in October, 1939. During the winter of 1944-45, "A.C.T.-CFQC Amateur Hours" were broadcast from thirty towns in central Saskatchewan. Approximately twenty-three thousand dollars was raised and turned over to the Anti-Tuberculosis Fund.

The war years were years of caution for radio stations. Broadcasters had to make sure that nothing of aid to the enemy was aired. Speeches were checked diligently, all messages were subjected to careful scrutiny and great care was exercised in the writing and editing of news items. At war's end CFQC's record was spotless for there had been no slips in the checking machinery and no errors in judgment.

Even at the transmitter extra caution was the keynote. But in this case it was mainly due to the precarious shortage of vital equipment. Each tube had to be treated delicately to prolong its life. Transmitter operators Carl O'Brien and Ed Neufeld used to arise half an hour earlier every morning in order to give the transmitting equipment an extra thirty minutes of warming up. This additional warm-up period was instrumental in getting above average service out of the tubes. And was an important factor in keeping CFQC on the air during the war. Another wartime measure was the change in the evening sign-off hour. CFQC left the air at 11.30—half an hour earlier than under normal conditions.

Mother Nature took a lusty wallop at CFQC on August 3rd, 1945. A severe storm swept up from the south. The blackened sky—streaked with vivid lightning—belched with thunder. Wind hissed through the dry grass around the transmitter house. Suddenly at 10.40 p.m. the transmitter was struck with lightning and the station was knocked off the air. It was the first time that CFQC had suffered a direct hit. The lightning bolted down the tower, went through the tuning unit and telescoped practically all the inductance coils. The

engineering staff swung into action immediately. They ignored the danger from the heavy electric charges which were present in the air. As the storm raged on they dismantled and began rebuilding the entire tuning unit. The coils were so flattened that it looked as though someone had pounded them with a sledge hammer. At two a.m. another flash of lightning struck the transmitter. And some of the repairs had to be made all over again. But the engineering staff put forth every effort and by 6.45 a.m. the transmitter had been fixed and was ready to resume broadcasting.

A young officer dressed in the natty uniform of the United States Marine Corps arrived in Saskatoon in November, 1945. He was Major Blair Nelson—a veteran with four years of active service in the Pacific to his credit and a Business Administration graduate of the University of Minnesota. Mr. Nelson came to the city after he had accepted the post of CFQC sales manager. Mr. Dallin, who had been serving as commercial manager, was promoted to the position of station manager.

In August, 1946, the director of the CFQC News Service, Godfrey Hudson, was declared the most outstanding student at the National Broadcasting Company-Northwestern University Radio Institute in Chicago. He was the first Canadian to win the award.

CFQC bought a quarter section of land two miles west of the government elevator in 1946. This property was purchased for a very important purpose—the construction of a new transmitter building and two new transmitter towers. CFQC was on the verge of a new era in its history for it was getting ready to increase its power five fold.

Saskatoon's radio station was permitted to boost its power to five thousand watts under the terms of the Havana Treaty. In accordance with C.B.C. regulations, directional antennae were required. That is, transmitter towers which would send out signals in directions other than those which might interfere with the signals of United States stations.

ULTRA MODERN TRANSMITTER HOUSE.

Construction of CFQC's new transmitter house got under-way in the spring of 1946. The whole construction industry was handicapped by shortages of material and scarcity of skilled workmen. The transmitter building was one of the scores of projects which suffered. It was not completed until the spring of the following year. The one story tile and stucco structure with a full basement was attractively de-

signed. But it was also designed for utility. The building was fifty-one feet long and thirty-nine feet wide. The transmitter room was fourteen feet high, twenty-four feet long and the same width. Adjacent to the main transmitter room was a small room where the one thousand watt unit was installed for emergency use. The transmitter building also contained living quarters for the operators and their wives. The roof immediately above the five thousand watt transmitter room was water cooled in summer. Water on the roof was maintained at a depth of two inches as extra insulation. Three glass brick windows—each three feet wide and fourteen feet high—added to the attractiveness of the building. They fronted the transmitter room. The grounds were landscaped and trees were planted.

The layout of the transmitter room was a sight for sore eyes. Special provision was made for guests to view the equipment and see the operators at work. The equipment was manufactured by the Canadian Marconi Company and was a very creditable example of art in industrial design. Lyn Hoskins handled all the installation work. He completed the installation in April, 1947, but the station was not able to use the equipment until Marconi field engineers arrived to give it their approval.

The transmitter was designed to comply in all respects with Department of Transport regulations. In the words of the Marconi Company: "It was engineered to meet the demands of the most exacting type of service." Because of the size of the equipment there was no cabinet as such. The whole transmitter was composed of panels bolted together and supporting the front doors and finishing strips. One of the primary considerations was to provide a compact rugged unit which could, if necessity demanded, be serviced with a minimum of lost time. To this end all the units were made on the walk-in principle which allowed any part of the transmitter to be reached easily. In addition, the components were so disposed that they could be removed from the circuit without using any special tools. The interior of all sections of the cabinet was under the full scrutiny of the operator at all times through the large glass ports in the front of the doors. To further aid in inspection the interior of the cabinet was illuminated. A system of signal flags was so arranged that when a shut down occurred the operator could see immediately in what section of the unit the trouble lay. All of the access doors

of the transmitter were fitted with interlock switches which removed all dangerous voltages when any one of the access doors was opened. The actual transmitter unit was seven feet high, three feet deep and fourteen and one half feet long and weighed eight thousand pounds. Forced air cooling was employed throughout the transmitter. All parts requiring cooling were fed from the common blower. The air system was fitted with interlocks which prevented the application of power to the circuits of the unit unless the air system was functioning. The meters employed in the transmitter were large and arranged so as to be easily read at eye level. Certain equipment was mounted externally to the transmitter. This included the high voltage transformers, modulation transformer and modulation choke. The power transformers were placed in a basement vault. The faithfulness of reproduction was covered in the design in the most minute detail. Inequalities of transmission between one pitch and another, for all practical purposes, did not exist. The same thing applied to change of wave form or timbre. The control of the emitted frequency of the transmitter was by means of precision ground quartz crystals mounted in oven-type holders which maintained the temperature constant to one degree centigrade.

TWO STEEL MASTS

Eight hundred feet to the west and south of the transmitter building stood one of the new aerial masts. The other steel tower was eight hundred and twenty feet south of it. Both of the new aerial masts made the one thousand watt transmitter tower in the Exhibition Grounds look like a baby. The new ones soared to a height of three hundred feet. Each antenna consisted of twenty-two hundred pieces of steel. The total weight was something over ten tons. They were built to withstand a wind velocity of up to one hundred miles an hour. Besides the toughness of the steel, other big factors in the towers' strength were the concrete base and the one and one quarter miles of guy wires. The concrete base was eight feet deep, two feet square at the top and four feet square at the bottom.

There was an elaborate ground system covering eighty acres. Like the ground system for the one thousand watt transmitter, the ground system for the five thousand watt transmitter was in the form of spokes of a wheel. Around each tower, one hundred and twenty lengths of copper wire were buried about one foot. Each spoke was six hundred and fifty-

six-feet long. The wire was buried by a special type plow which was brought in from Calgary. The towers had been erected on a slough bed and their location assured moist earth for the ground system. Both the height of the transmitter towers and the lengths of the ground wires were pre-determined by CFQC's frequency.

The cost of CFQC's new transmitter, new towers and new transmitter building was approximately one hundred thousand dollars. By spending this large sum Mr. Murphy had again demonstrated his deep faith in Saskatoon and district. And once more he had shown that he was determined to obtain the very best equipment available for his station. There was no place for obsolete facilities at CFQC. Mr. Murphy believed in keeping his station up to date. He also believed in housing his modern equipment in modern buildings—buildings that were a definite asset to the community.

MURPHY BUILDING IMPROVED

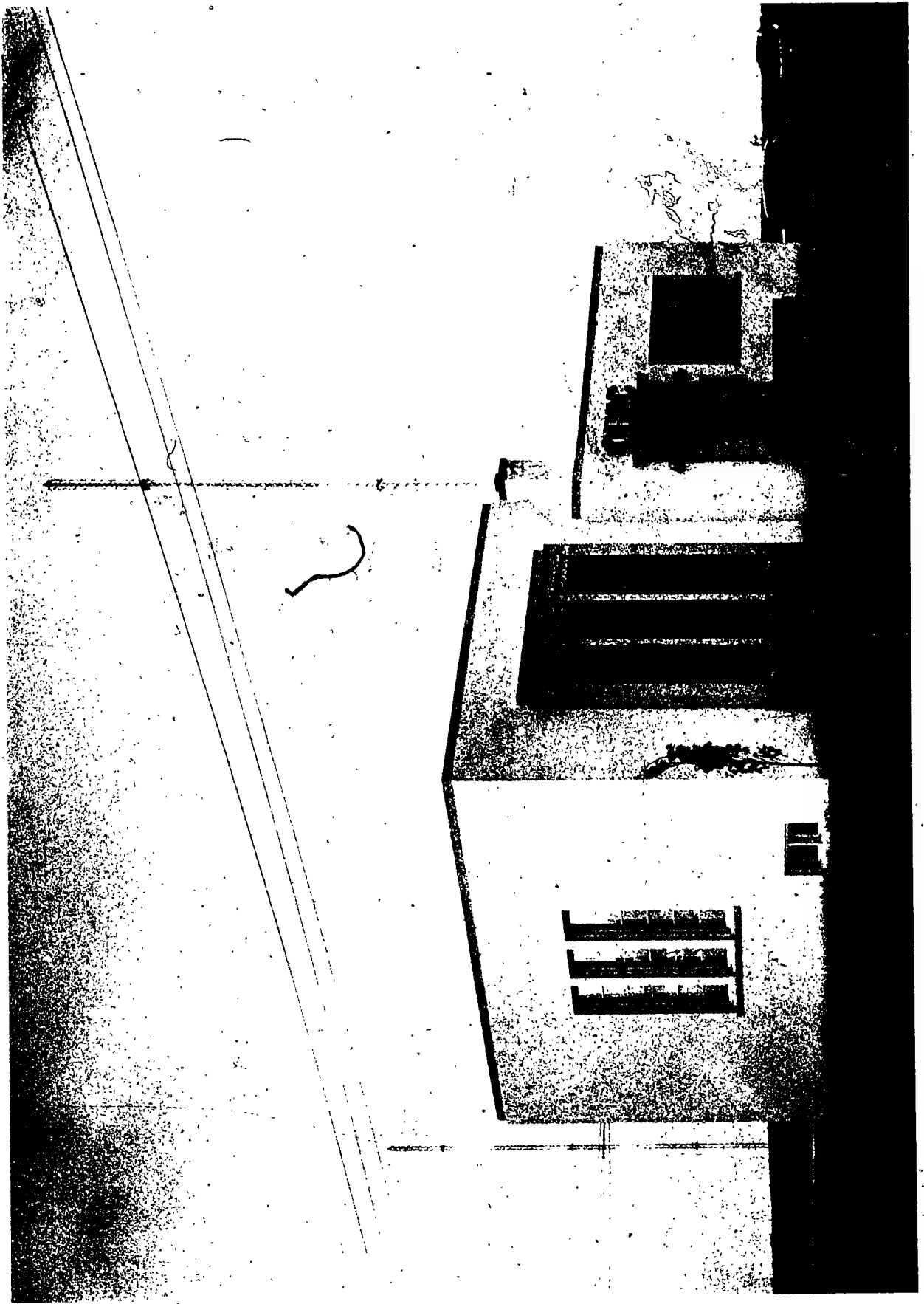
While the new transmitter house was being erected, a brick addition to the A. A. Murphy and Sons building at 216 First Avenue North was under construction. It was completed in the summer of 1947. The front portion was two stories in height and was utilized for office space. Bill Murphy, Blair Nelson and Miss Marshall moved into private offices. The secretary to Mr. Murphy and the accountant's assistants were provided with new quarters. The new accommodation released the former accounting office for occupancy by the continuity department. Margaret Barton, traffic manageress and Isabel Lloyd, continuity editor, took over private offices. The news department also benefitted in a big way. The CFQC News Service moved into the largest private radio station newsroom in the Dominion. A private office was built for the director, and cubicles were constructed for the three news and sports reporters. The teletype was placed in a special case to reduce noise.

A MEMORABLE DAY

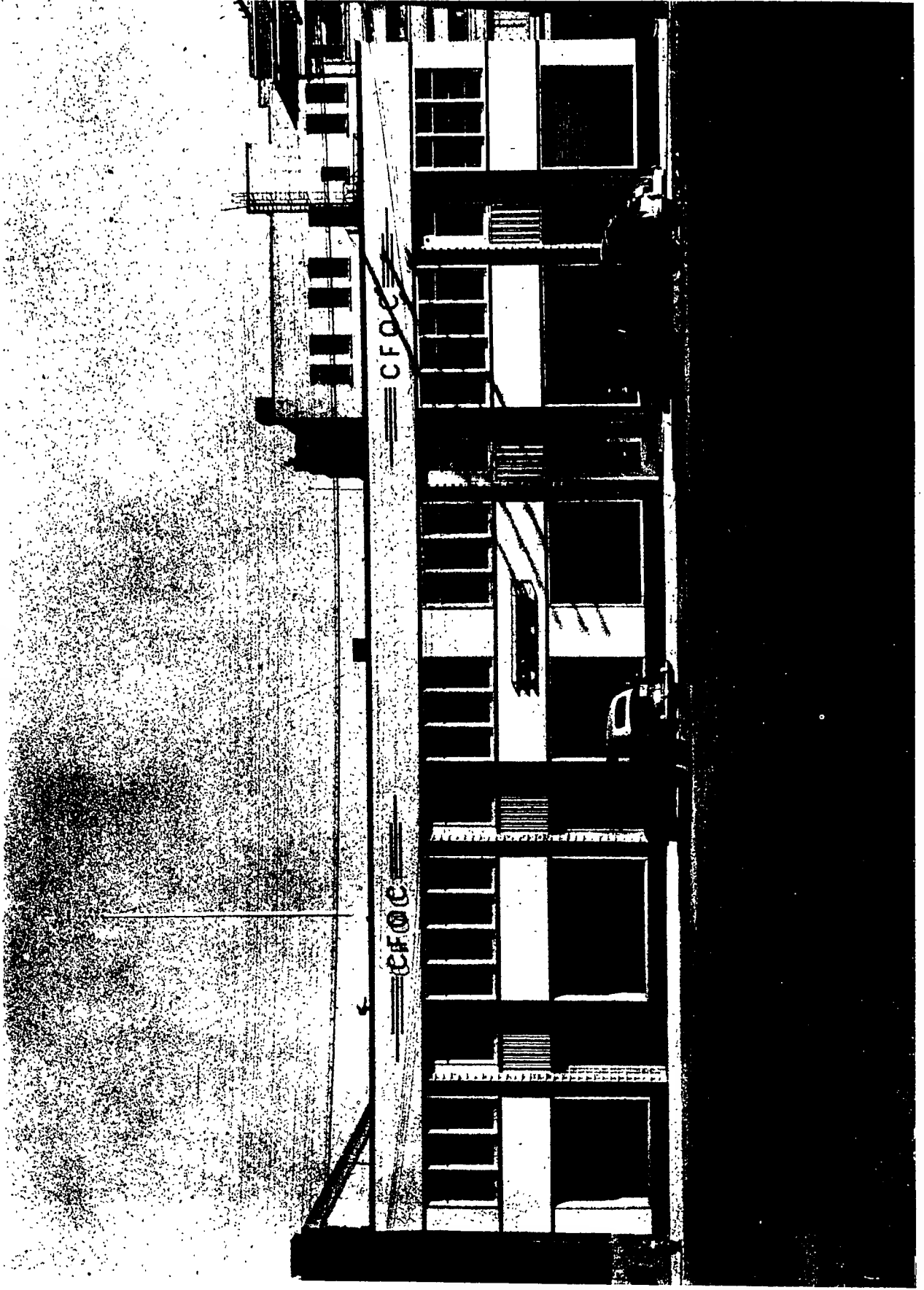
The new transmitter went into operation on August 1, 1947. By advancing to five thousand watts, CFQC sent out a stronger signal to the area which had been served by the one thousand watt transmitter. The range also was extended somewhat. Listeners throughout Northern and Central Saskatchewan no longer had to increase the volume on their radio sets so much to pick up CFQC. And this, in turn, resulted in clearer reception.



CFQC 5000 WATT TRANSMITTER 1947



CFQC TRANSMITTER BUILDING AND TOWERS 1947



CFQC AND A. A. MURPHY & SONS LTD. OFFICES AND STUDIOS 1947

IN RETROSPECT

CFQC occupies a unique position in Canadian radio. It is one of the few stations in the Dominion which is still managed by its original owner. A. A. Murphy, the man who pioneered radio in Northern and Central Saskatchewan, continues to guide CFQC's destinies in his capacity as President and Managing Director. He has been at the helm for more than twenty-six years.

During that time, he has had to ride out many a rough financial storm and has had to take many monetary risks. Blessed with keen business acumen, he succeeded in building up an enterprise which is a credit not only to himself, but to the community and to the radio industry in general. To staff the key posts in his organization he has picked highly skilled men and women. And, each one of them, in administering the day to day affairs of the station keeps in mind the key to CFQC's record of steady progress—public service and first class entertainment.

When you examine the station's program schedule, you find just how many public services are provided on a regular basis. CFQC, located in the heart of a vast agricultural area, broadcasts "The Saskatchewan Farm Hour" six days a week. It features talks by faculty members of the College of Agriculture at the University of Saskatchewan and by other agricultural experts. Also included are interviews with leading agriculturists and well-known farmers. The show is rounded out with general farming items.

One and one half hour Church broadcasts are heard every Sunday morning direct from local places of worship. This service has been given continuously ever since remote broadcasts were possible on a regular basis. No charge is made for airtime, although there is a small charge to cover equipment installation.

Since 1938, Sunday Schools in the city have had, free of charge, a fifteen minute program every Saturday morning throughout the year.

The Junior Chamber of Commerce has a one half hour program every Monday night and chooses its own format. Local talent is heard and local issues are discussed during this broadcast. CFQC has provided the air time gratis for nearly nineteen successive years. Up until 1940, the Jaycees

arranged special Christmas Cheer broadcasts which sometimes took eight hours in a single day.

Organizations such as the Community Chest (which includes the Y.M.C.A., Y.W.C.A., Salvation Army, Family Welfare Association and others), Boy Scouts, and Girl Guides have always received generous allotments of air time. Furthermore, the station has made financial contributions.

A service which is greatly appreciated in rural areas that lack speedy communication is the broadcasting of hospital bulletins. Brief reports on the condition of patients in St. Paul's Hospital, Saskatoon City Hospital and the Rosetown Hospital are heard five days a week every week. This program has operated continuously for twelve years. Any hospital may participate if it sends in bulletins regularly.

Emergency bulletins from the hospitals and from the City Police and R.C.M.P. are broadcast immediately on request. CFQC has been given credit for having aided in the apprehension of lawbreakers and in the recovery of stolen property, including scores of cars.

The Saturday night series of amateur broadcasts, which began in 1943 has been widely acclaimed. It's a joint effort by the Saskatoon Club of the Associated Canadian Travellers and CFQC and is one of the most successful means yet devised to raise money for the prevention of tuberculosis. Approximately seventy-four thousand dollars has been raised during the past six years. Up until June of this year, two hundred and seventy-eight hours of air time had been donated by CFQC for this purpose. Three CFQC staff members worked at each of the one hundred and thirty-one shows. Their time was donated. Nearly two thousand seven hundred amateurs have appeared. Mileage covered in putting on these remote broadcasts exceeds twenty-five thousand.

Special events broadcasting is another field where CFQC renders public service. Navy, army and airforce manoeuvres and recruiting stunts, victory bond concerts, outstanding religious services and livestock shows are among the events which have been handled by remote pick-up. Junior football and curling top the sports which have been promoted by extensive special events broadcasts.

CFQC excels in its news and sports coverage. International and domestic news is bought from Press News and

British United Press. Local, district and provincial events are covered in person by CFQC's staff of five full-time newsmen who occupy the largest private radio station newsroom in Canada. Four fifteen minute and three five minute newscasts and one five minute and one fifteen minute sportcast are broadcast Monday through Saturday. On Sunday, four fifteen minute newscasts and one fifteen minute sportcast are broadcast. The news service has established a reputation for speed, accuracy and impartiality. Written reports are supplemented by on-the-spot broadcasts when the occasion warrants.

This review of regular public services by no means exhausts the list which CFQC offers. But it does illustrate the policy which Mr. Murphy has followed through the years, and indicates the important rôle which CFQC plays in the area it serves.

What Mr. Murphy has accomplished in the radio field is typical of what pioneers achieved in the West. He saw what he considered to be opportunities; he took risks; he built an enterprise on sound principles; the enterprise became an integral and respected part of the community; and he became recognized as a genuine community builder.

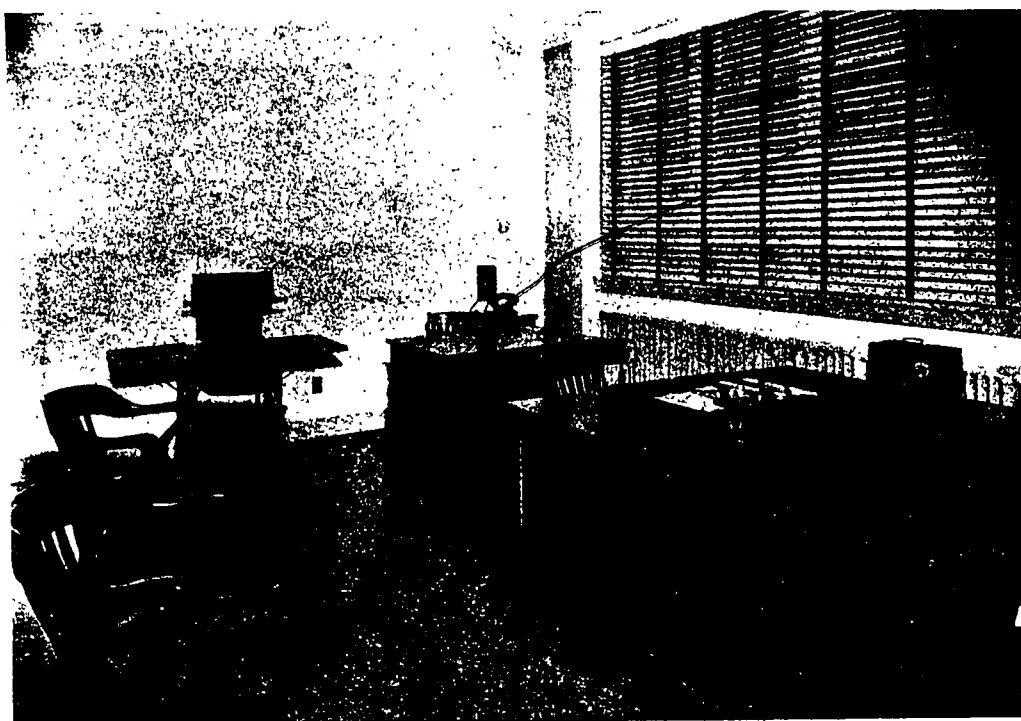
Twenty-six years ago CFQC needed only one full time employee. Today it has a staff of thirty.

Twenty-six years ago CFQC had nothing but a transmitter studio. Today it has the finest studios in Saskatchewan and some of the best equipment on the continent.

CFQC is geared to continue to fulfil its public trust faithfully and well.



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